

THIS ONE'S ON ME
ON

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PUBLISHED BY WHITTLESEY HOUSE

A division of the McGraw-Hill Book Company, Inc.

Printed in the United States of America

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TO HELEN

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Most of these cartoons have appeared in
the following magazines and newspapers:

The New Yorker
Saturday Evening Post
PM
Collier's
King Features
True
Direction

Some of the drawings are appearing for
the first time.

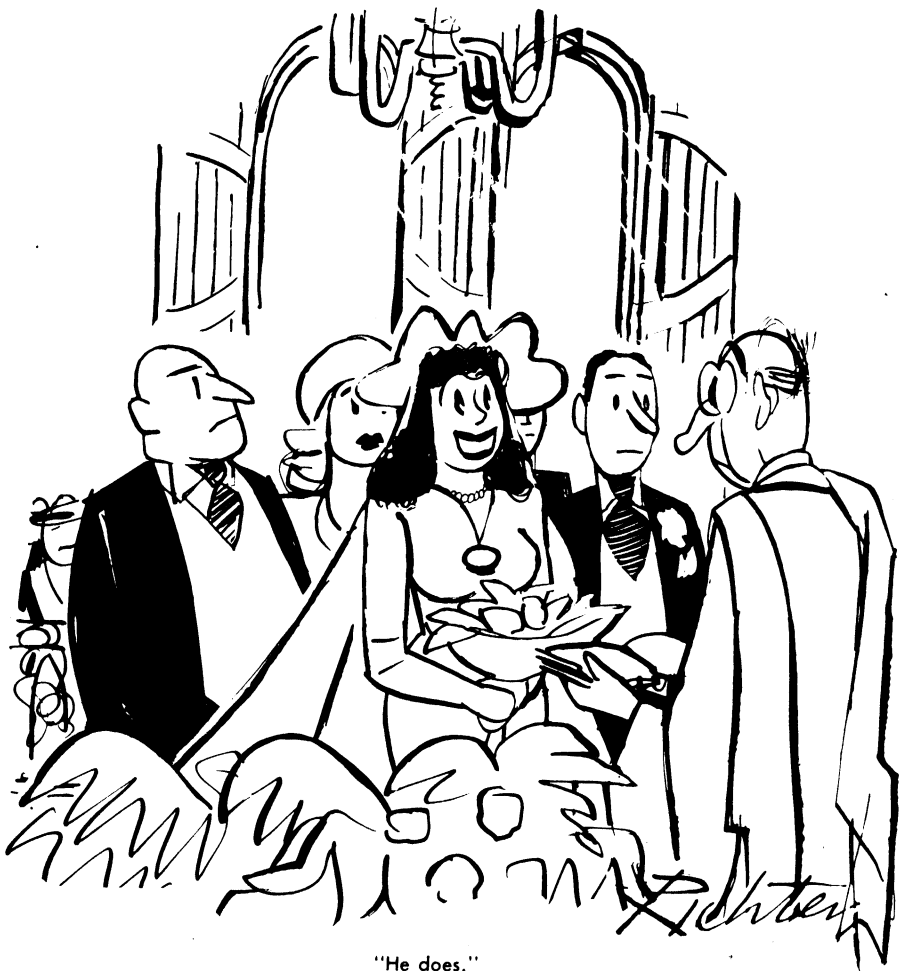


"Aren't you wearing your hair differently?"

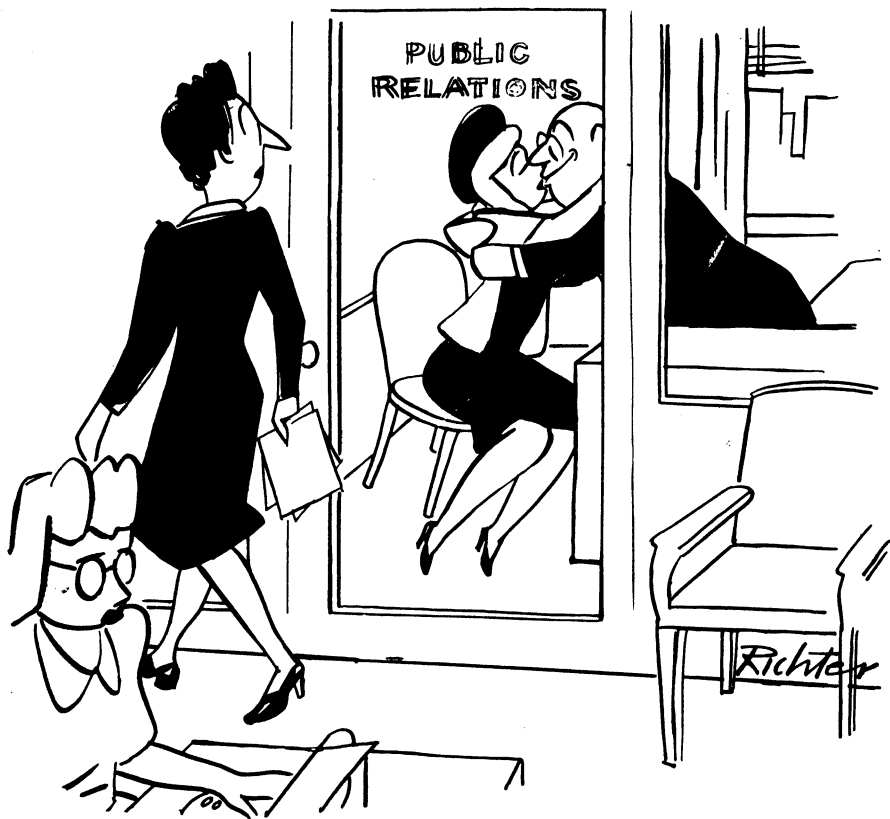


Richter

"I'm afraid politics is not my forte."



"He does."







"My God! Are you sure?"





"The strings snapped!"



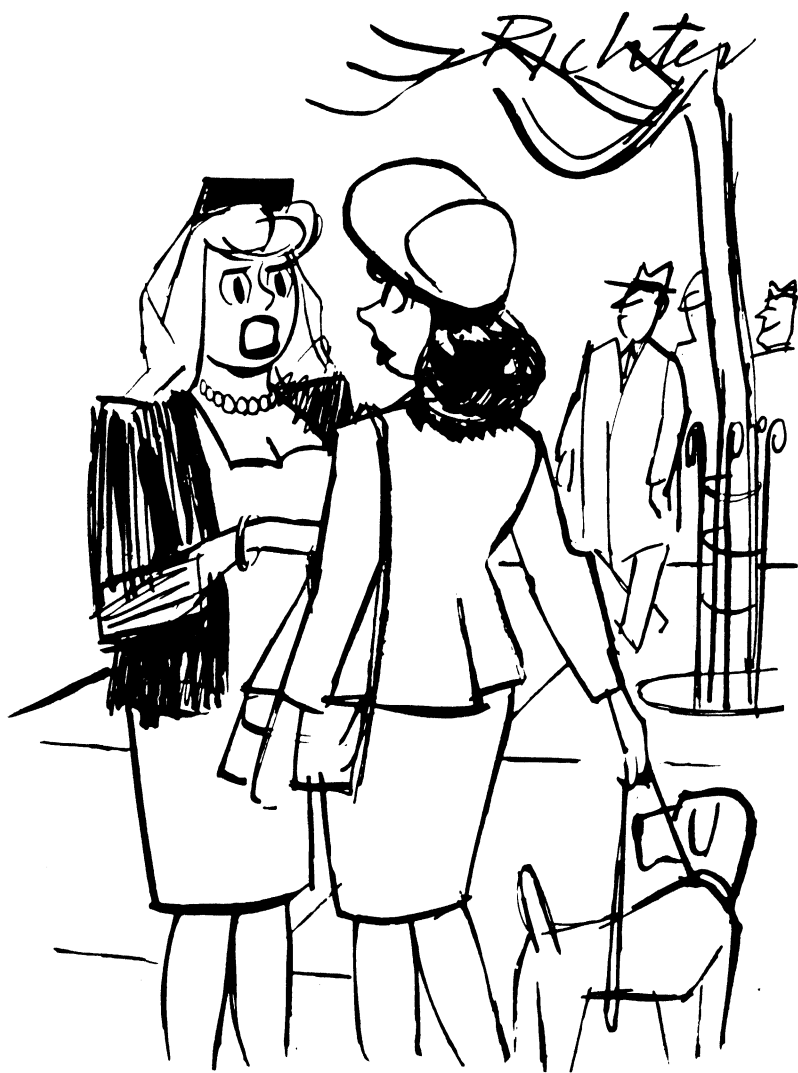
"I only met the sergeant yesterday but I feel I have known him all my life!"



"There's another place I'm going to boycott after the war."



"I could go for you."



"When I found out the type of girl he married, I broke off our engagement."



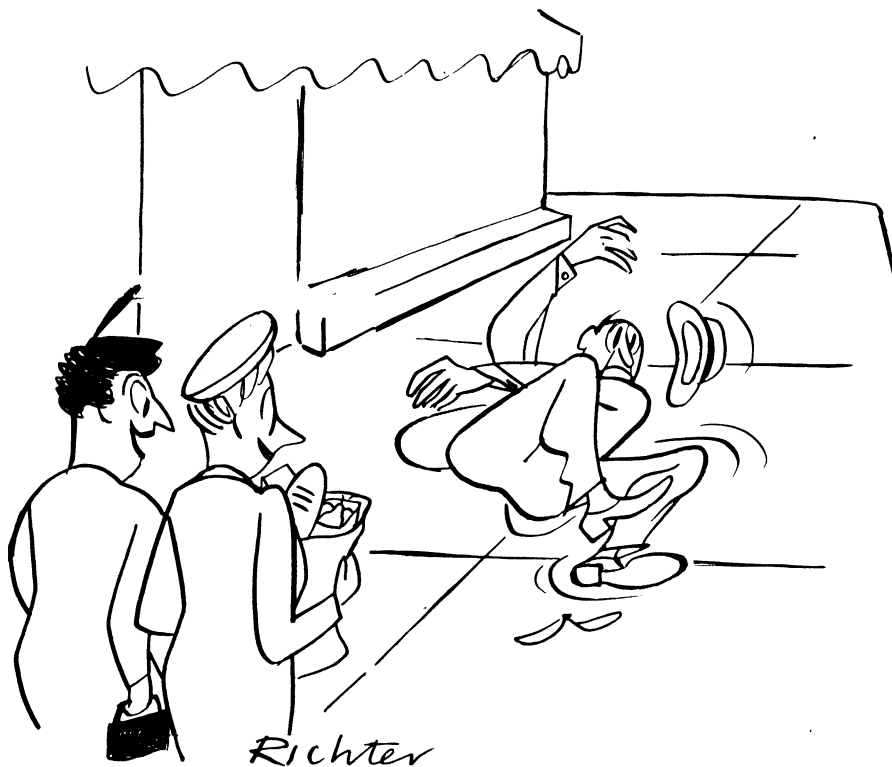
"Oh dear, the elastic is about gone."



"It's all point free too."



"Where do people ever get the idea you sergeants are tough?"



"Oh, good! Bananas must be on the market again."



"Be right back. I'm up next."



"Quite a kick, eh, sir?"



"Yes, Kayo did all the decorating and furnishing himself."



"Of course, you understand you can't possibly stay here tonight."



"Would you mind not reading out loud!"

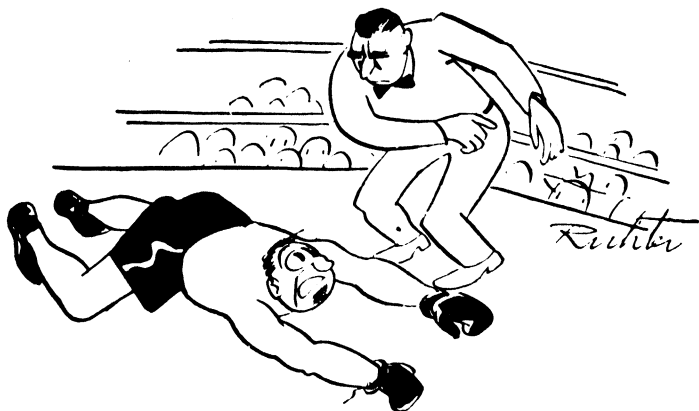


"Miss Gebbert, I'm nuts about you. I stay awake all day thinking about you."



"Now, now, Miss Van Voorhis. Let's not put the cart before the horse."





"Hey! What happened to six?"



"What do you plan to do with the extra money?"



"The old park, John, where we got our start!"

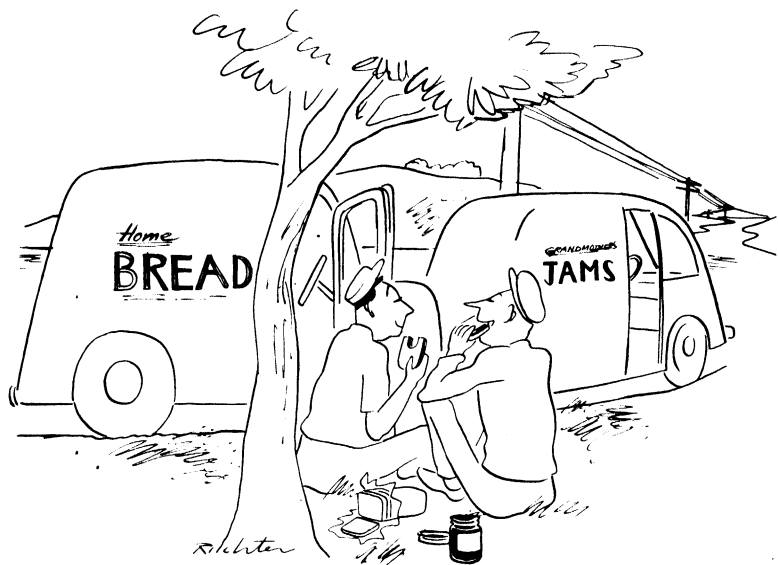


remember those good old days when we could get rid of
your brother for a dime?"



"Poor Herb — he can't bear to see me work!"





"May we play through?"







"Guinevere, go in for Helen!"



"I assure you, they're real!"

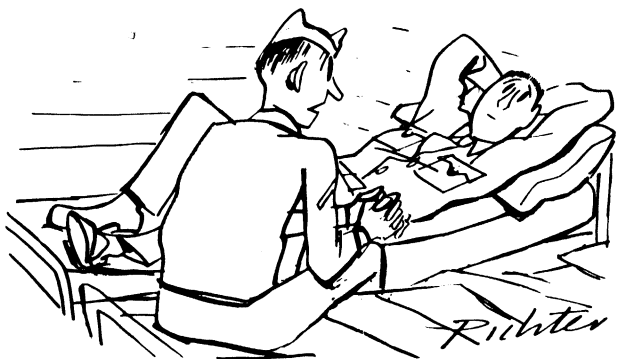
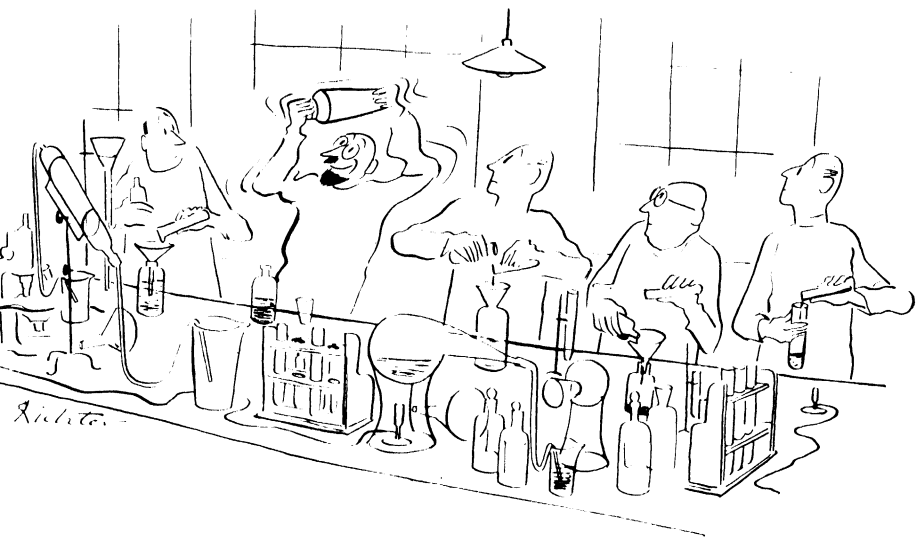




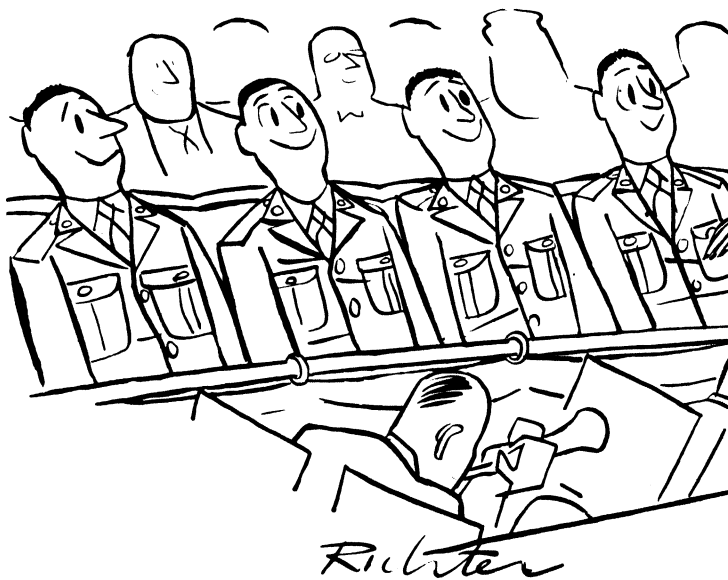
"Boy, am I glad I'm not in your shoes!"



"For heaven's sake, stop following me."

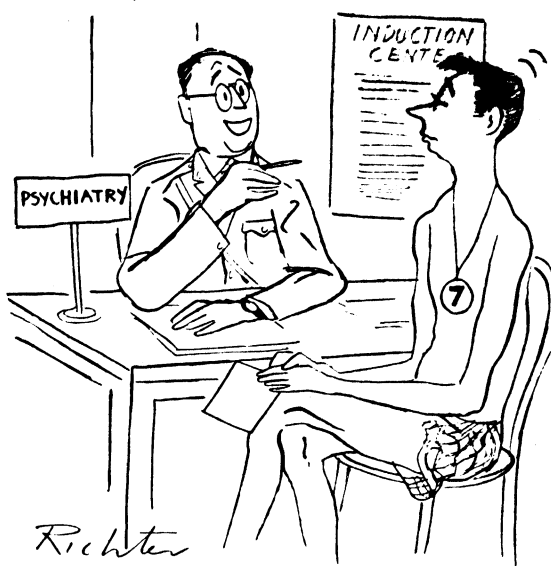


"What worries me about getting out of the army is, that my boss promised to have my old job waiting for me."



"The second from the left's not bad."

"Now about your dream —
what's her telephone number?"

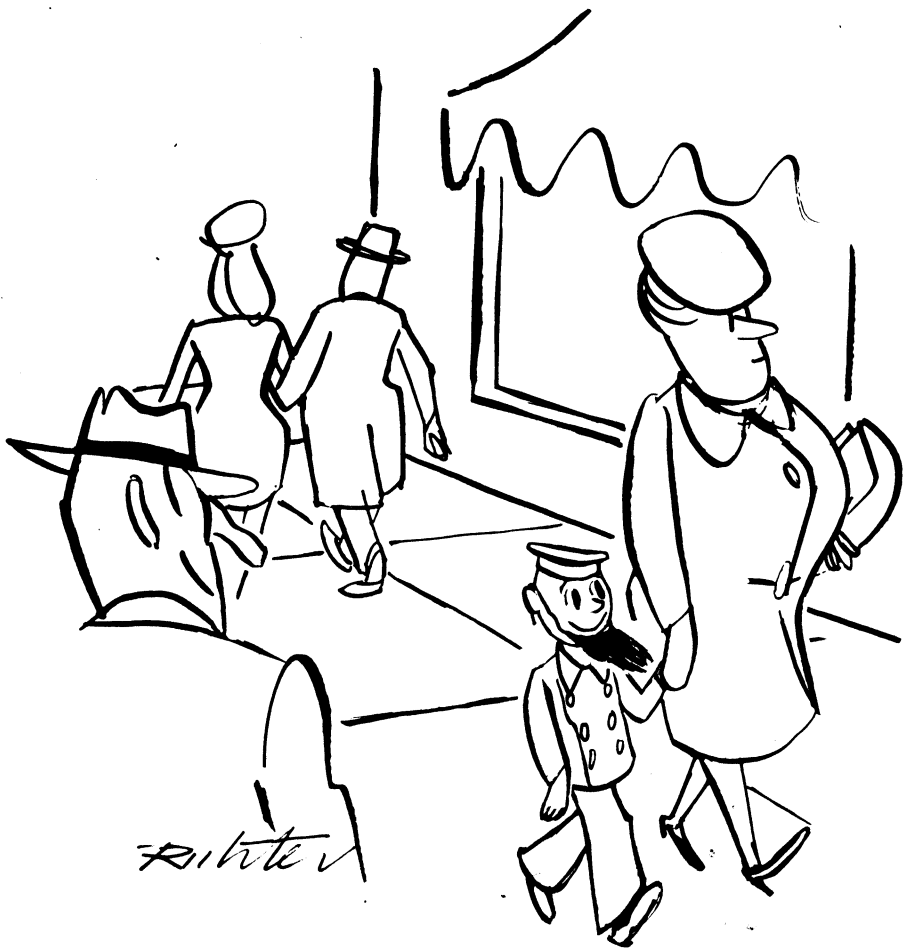




"You make the objection. My foot's asleep."



"Macy-Macy-Macy saves you dough-dough-dee-oh-dough-dough."





"It's the first dollar I ever made."

COMPLAINT DEPARTMENT





"Then it's agreed, gentlemen, that we shall purchase the North Line Railroad for 20 million dollars, but we'll buy a war bond first."



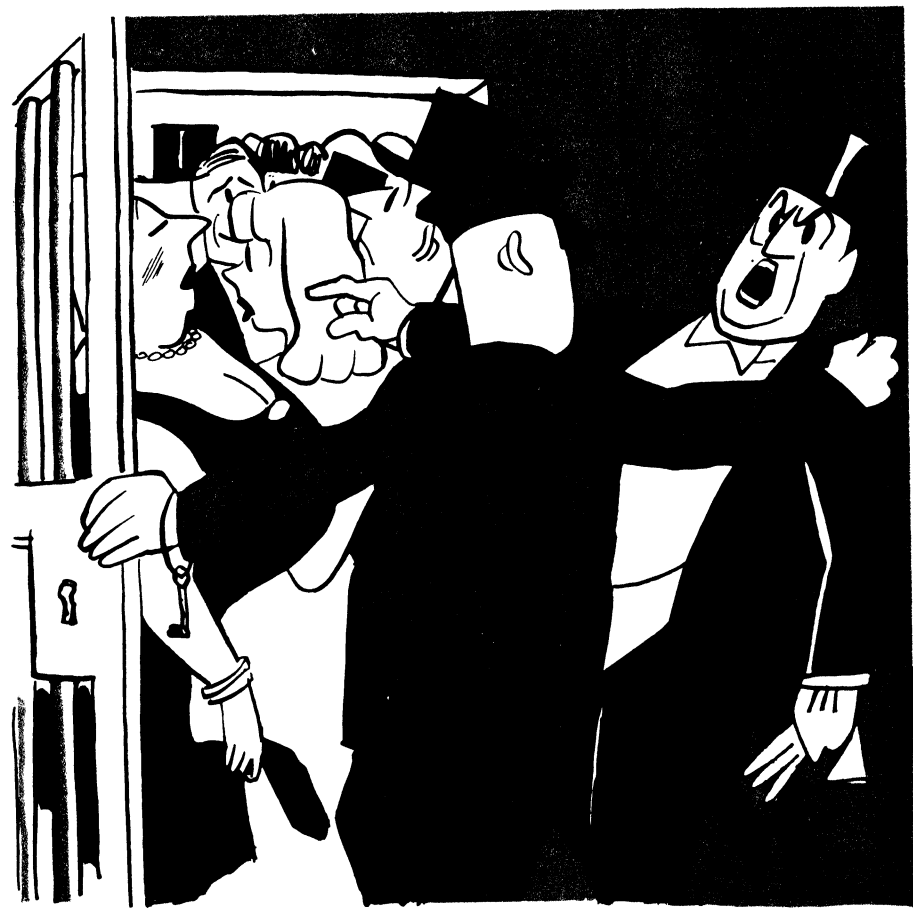
"The Fuel situation being what it is, I'd play down the fires of Hell, if I were you."



"Socialized medicine! Why, what would happen to individual initiative?"



"Must you always take me shopping when I'm on duty, dear?"

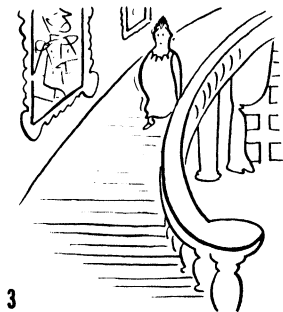


"Remember, Officer, these people are still my guests!"



Richter

"Speak to me, Roger! Speak to me!"



Richter

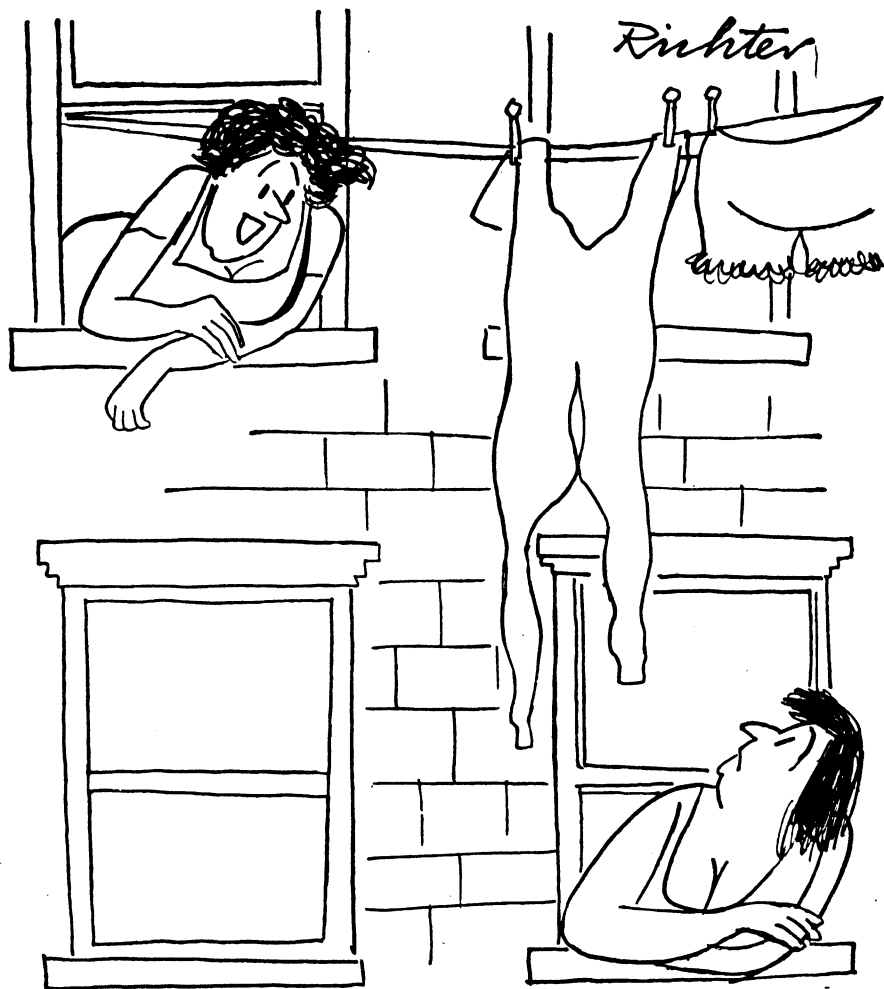


"For me? Why, darling, it looks beautiful."

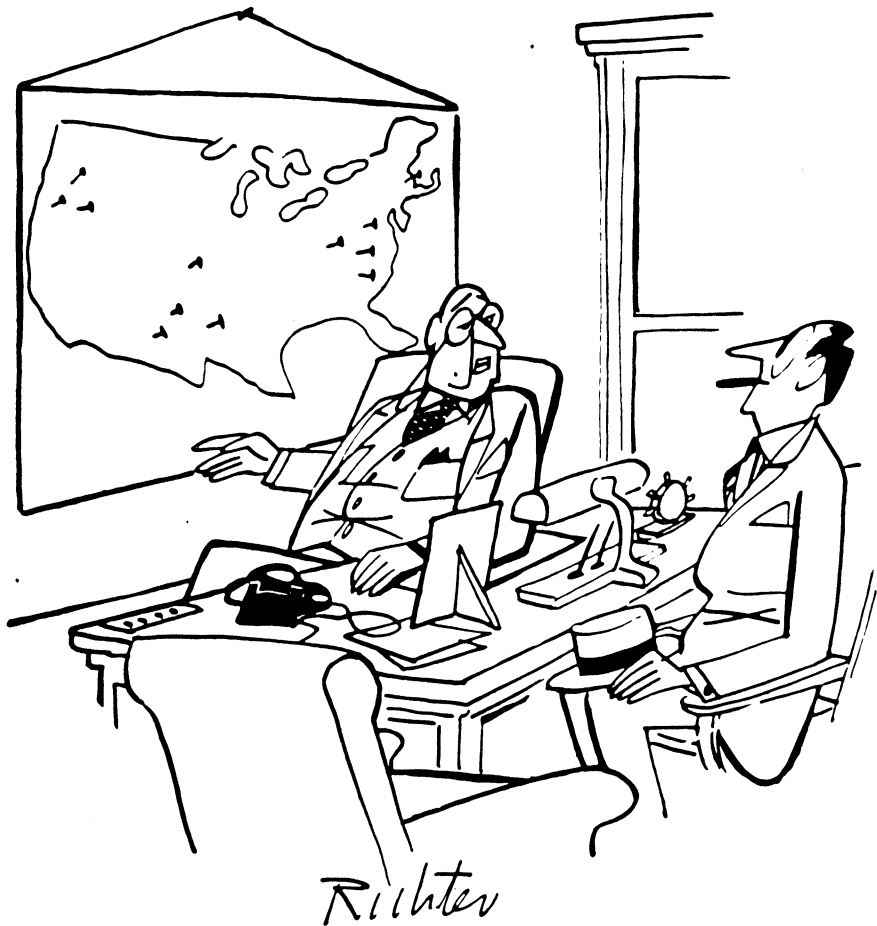


"Anybody get stood up today?"

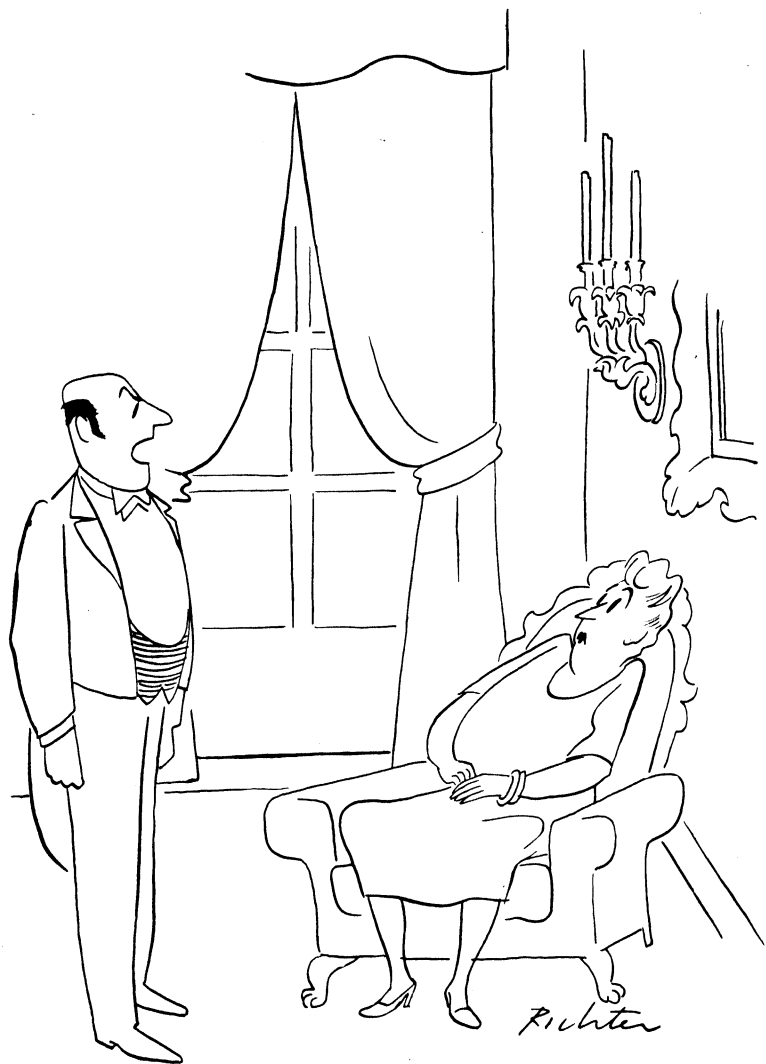




"I understand we're going to educate Europe."



"Oh, the pins still indicate the location of our salesmen — they show which camps they're in."



"Just whom do you think you're talking to, Madam?"



"Is that a person to person call?"

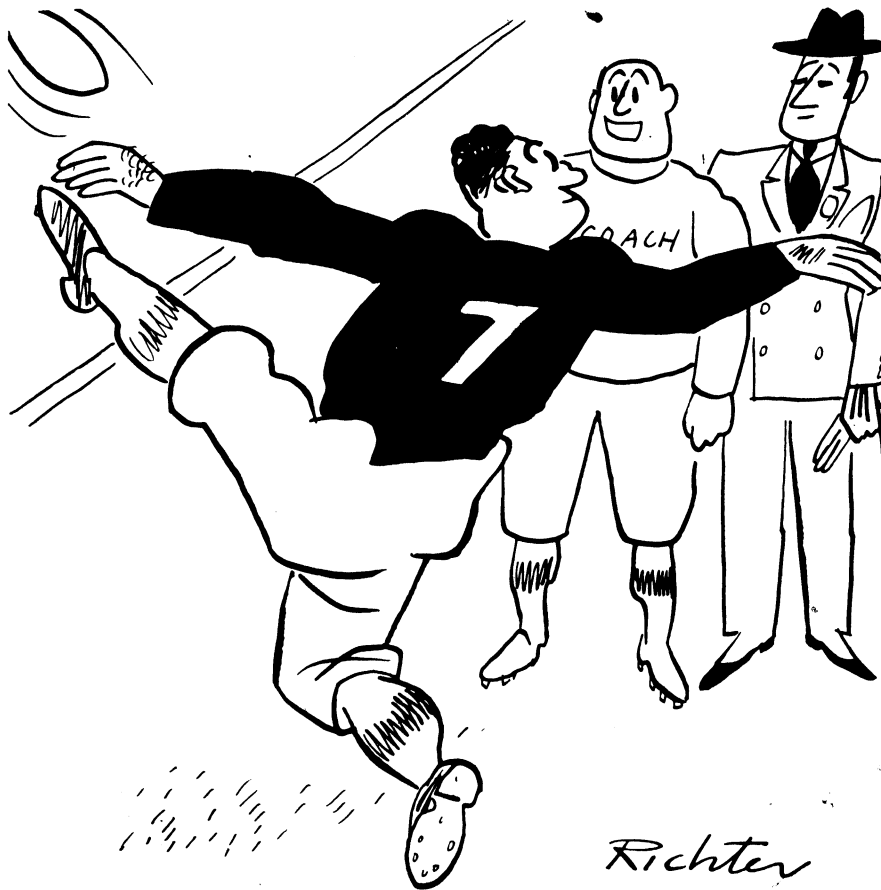


"Frankly, Mrs. DuPois, a pound of prevention is worth an ounce of cure."

"These government affairs are simply filled with intrigue."



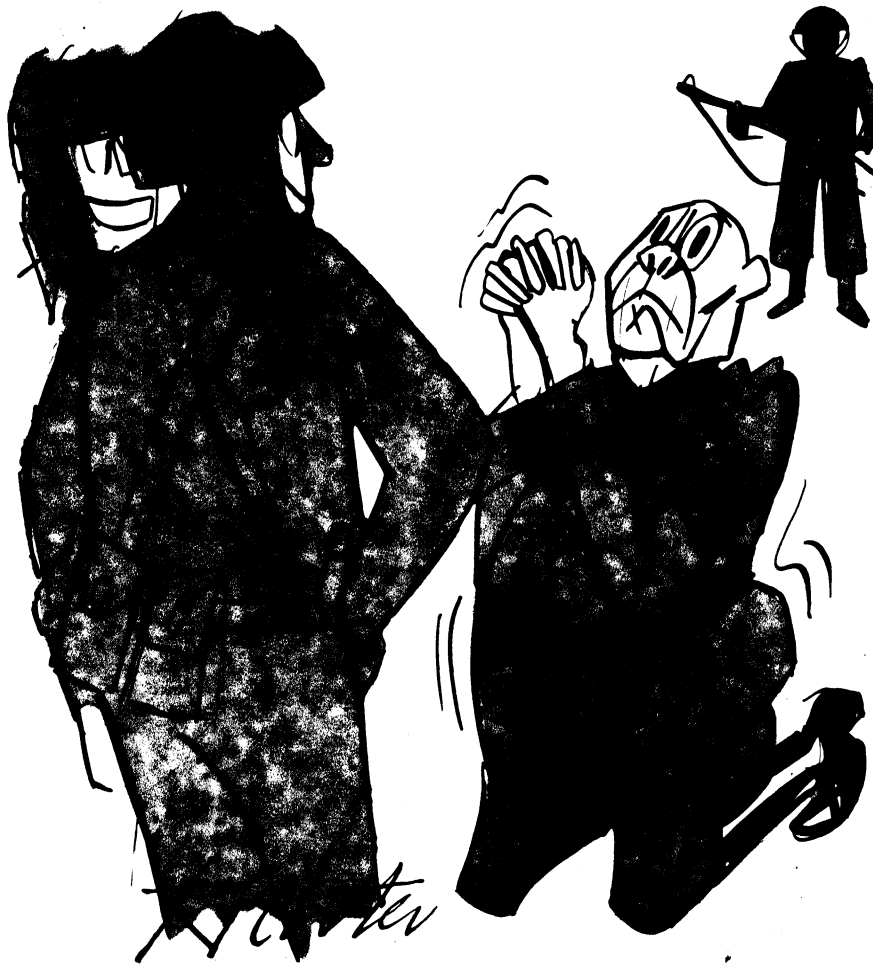
"That's the trouble with Eloise. She throws herself at every man she meets."



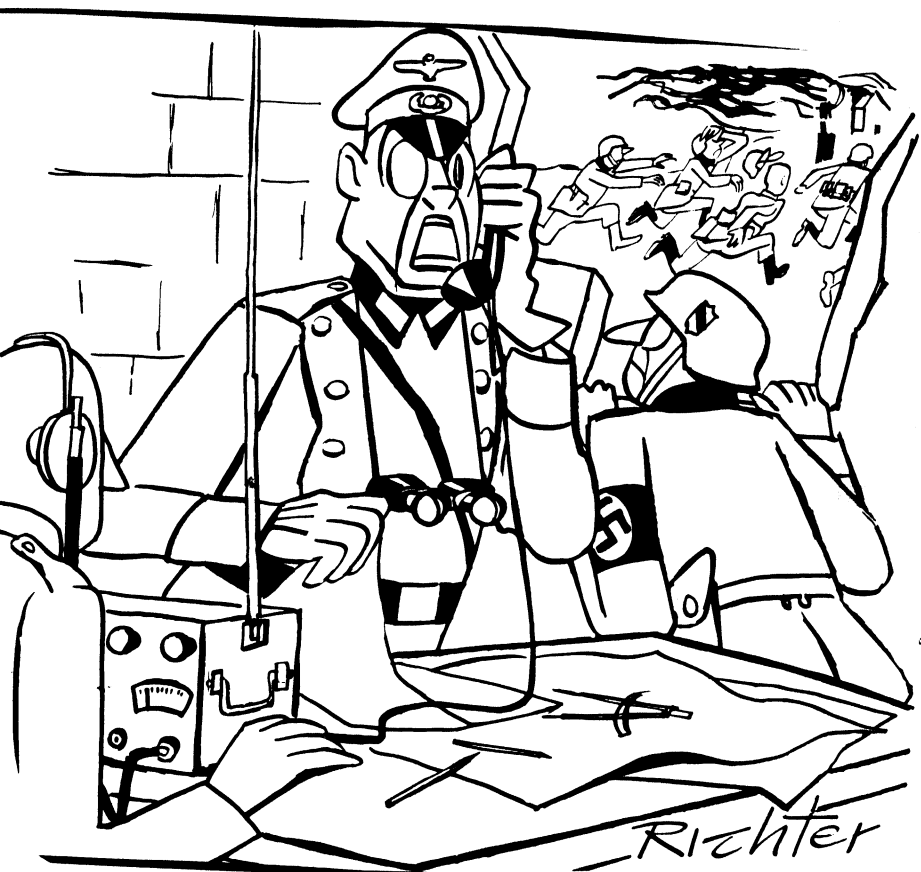
"Hey, Joe, this gentleman from the Ballet Russe wants to see you."



"You never take ME to the theater of operations."



"Looks like another peace feeler!"



"No, I can't send reserves! I was going to ask you to send reserves."



"Hum, according to the Military Experts Russia can't last more than six weeks."



"Looks like the Russians have taken another town."



... and they'll be marching down Fifth Avenue, the United Nations in revue. ..."





"You're beautiful, you're lovely, you're adorable. You should go places.
Say the word and I'll put you on the County Committee."



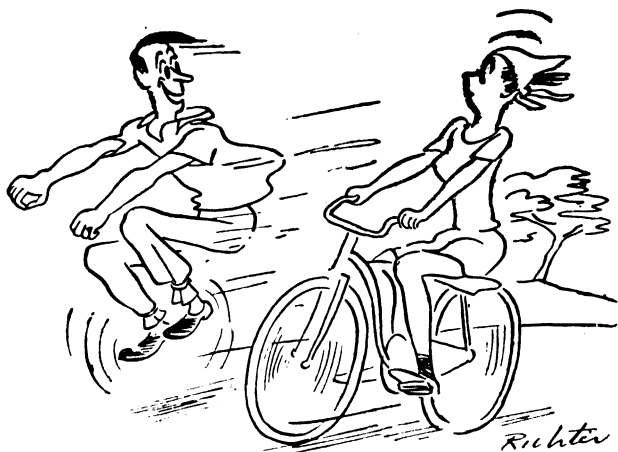
"I'm tired of marriage. It's nothing but economic slavery!"



"Now just relax, Louis, and tell us all about yourself."



"Like Sinatra says, they must be lost in each other's arms."



"Look — no bicycle!"



"You should have heard his summation. It was sheer poetry."



"I wish they wouldn't put such big words in my speeches. I like to know what the hell I'm talking about."



"But Senator, you must commit yourself. Yes or no?"

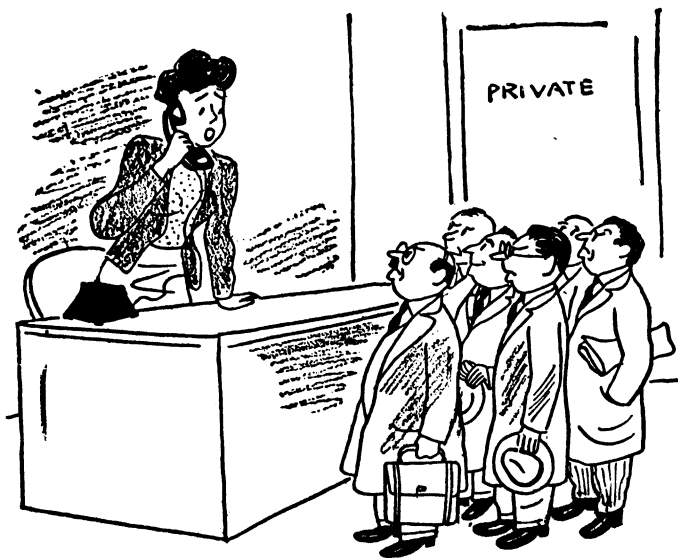


"Dear, you forgot to put the cat out."

Richter



"He hates to be caught in the bath tub when the phone rings."



"Mr. Nelson, a delegation of small-business men is here to see you."



Richter

"Let's start with the premise that the High Command knows as much as we do."



"And now a new experiment in radio. We are going to bring you a full hour of commercial announcements completely uninterrupted by music or entertainment of any kind."



"Come and get it!"



"I put a new man on the crepes suzette. Keep an eye on him!"



"But, dear, we are married!"



"... and I'm pretty sure you scuttled the canoe!"



"No, the one polishing his nails isn't from our state. That man dozing next to him is, though, and I think that's one of ours in the group in the back, the one that's laughing. I don't know who the fellow is making the speech."



"Mr. Speaker. About this proposed National Service Act —
just how will it affect us?"



"To tell you the truth, it's the civilian vote I'm worrying about."



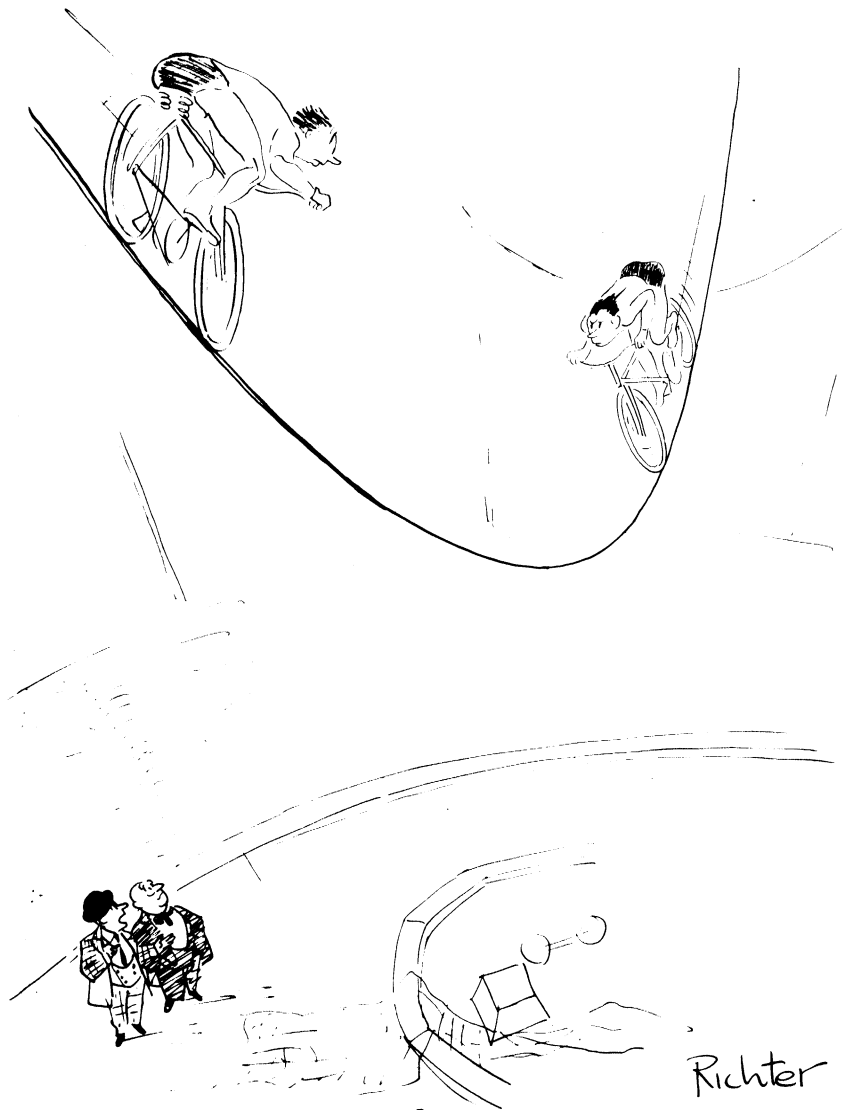
"... and in conclusion, Mr. President, I say that if after this great war we are to have a federation of all nations of the earth, where would it be more fitting to have the seat of government of this great brotherhood of free and friendly peoples than right here in God's country?"



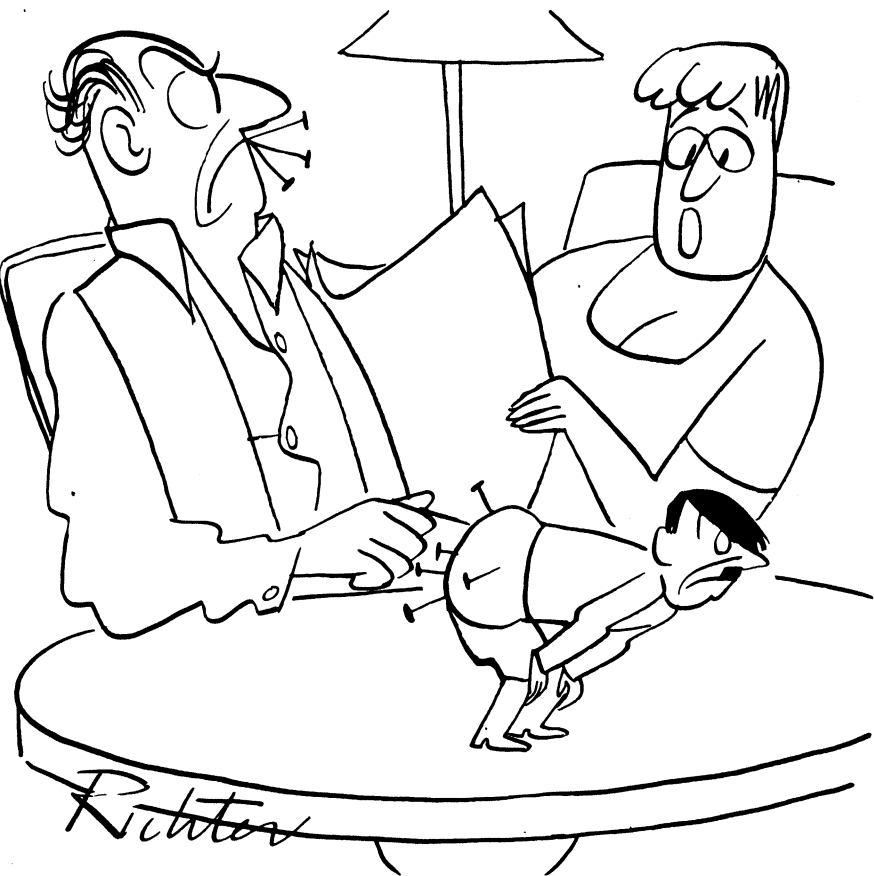
"You have a way with youngsters, see if you can get him to stop calling me 'Fatso' without having him quit his job."



"Just tell her a Hollywood scout is here to see her."



"You may be seeing the birth of a new act."



"But, dearest, there **MUST** be something else you could do to help the war effort."



"He says he doesn't know anything about women. He just knows what he likes."



"Hello — is this the Manpower Commission?"



Richter



"Take this coal right back to the cellar where it belongs!"



Richter

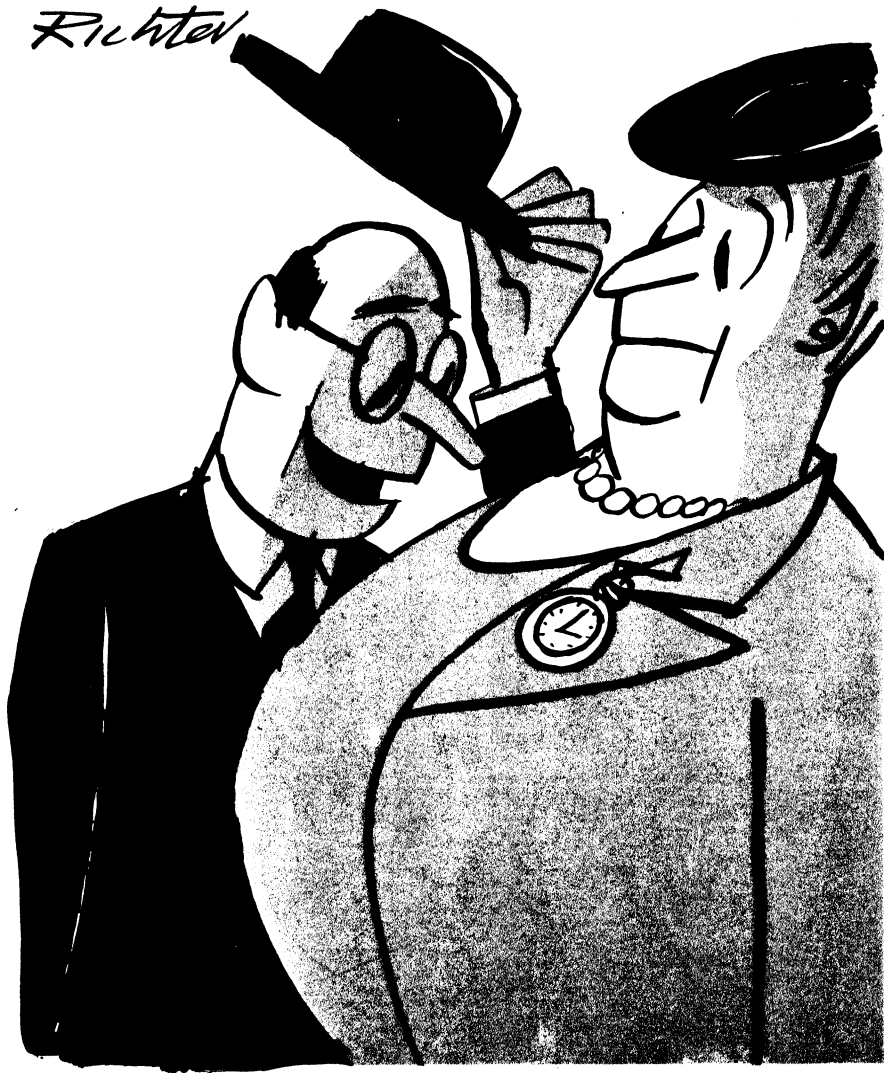
"Like fairyland, isn't it, dear?"





"Junior's just the age when they take things apart."

Richter



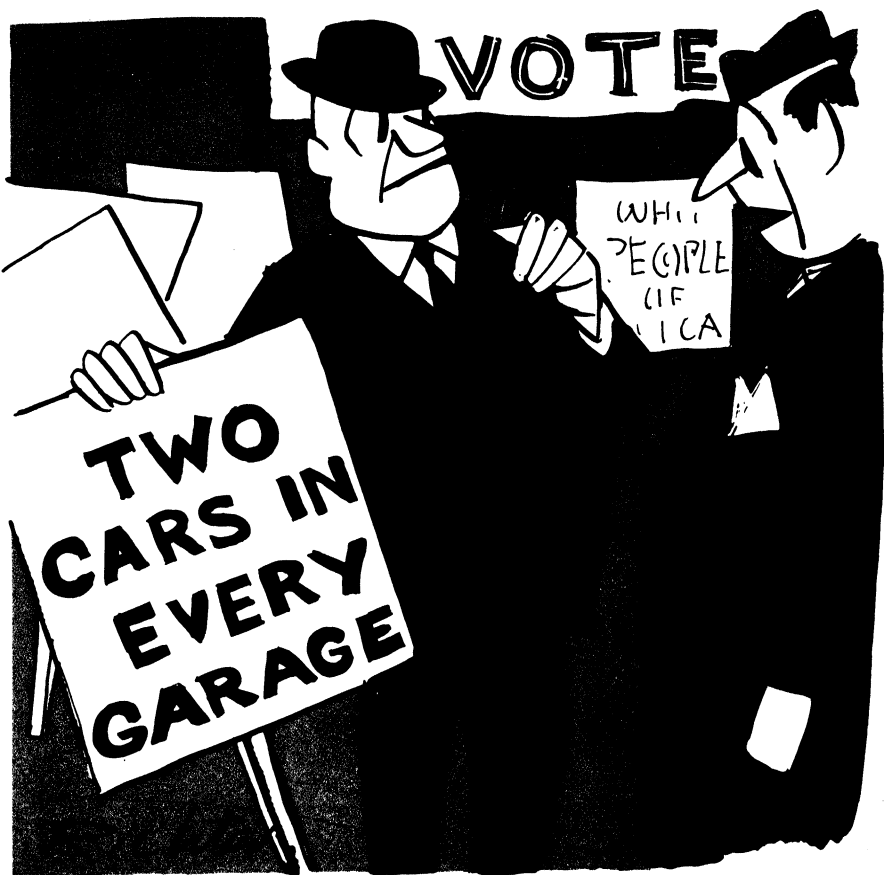
"Could I trouble you for the time?"



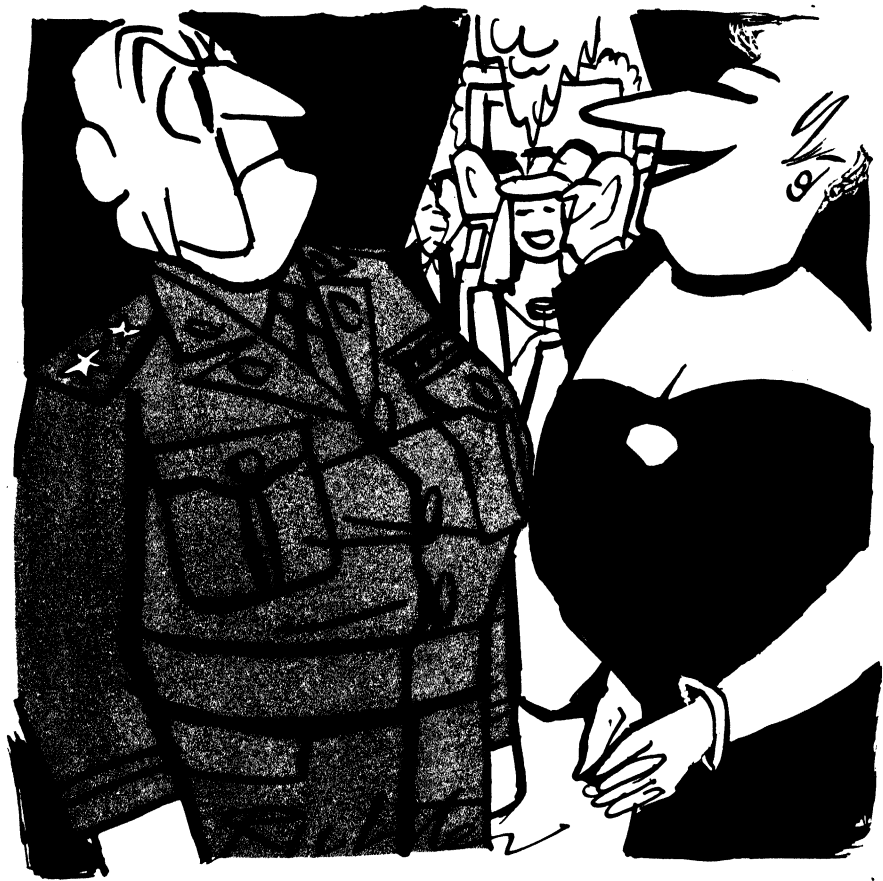
"I have no friends, just relatives."



"Frankly, Madam, a spanking is the only thing that will do you any good!"



"Not a bad slogan, chief, but have you thought about the gas?"



"I'll bet that you get out of lots of tight spots by jiu-jitsu, General."



"Can you type?"



"Once again, and when you sing this commercial, I want every listener to feel that his liver is on its last legs!"

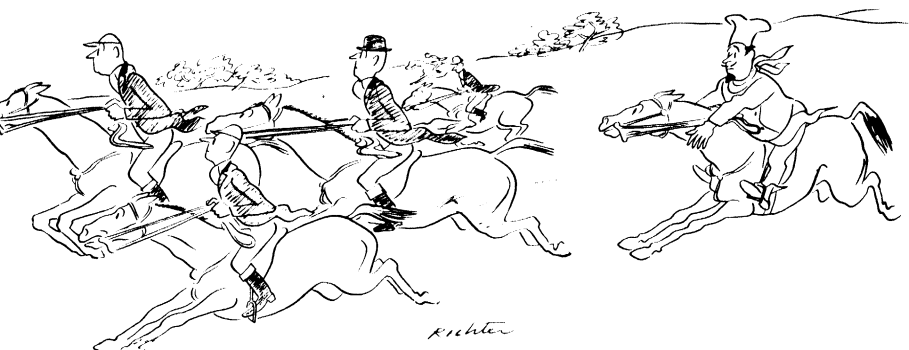


"I found the most marvelous recipe for upside-down cake in the Congressional Record."





"What do you mean I ought to be a walkie-talkie!"



"He scares everybody around here."



"I don't go for this long-hair stuff."



"See yourself in action, General?"



"Why, Aunt Emma is coming! Sometimes I think I must be psychic!"



"Can it be that we've discovered the fountain of youth, General?"



"I think we'll have to take Herbert out of that Progressive School."



"Senator and Mrs. Jones, meet Mr. Sutton. Mr. Sutton has no connection whatever with the government."



"Of course you remember it, Bryan. It's the one the man upstairs hates so much."

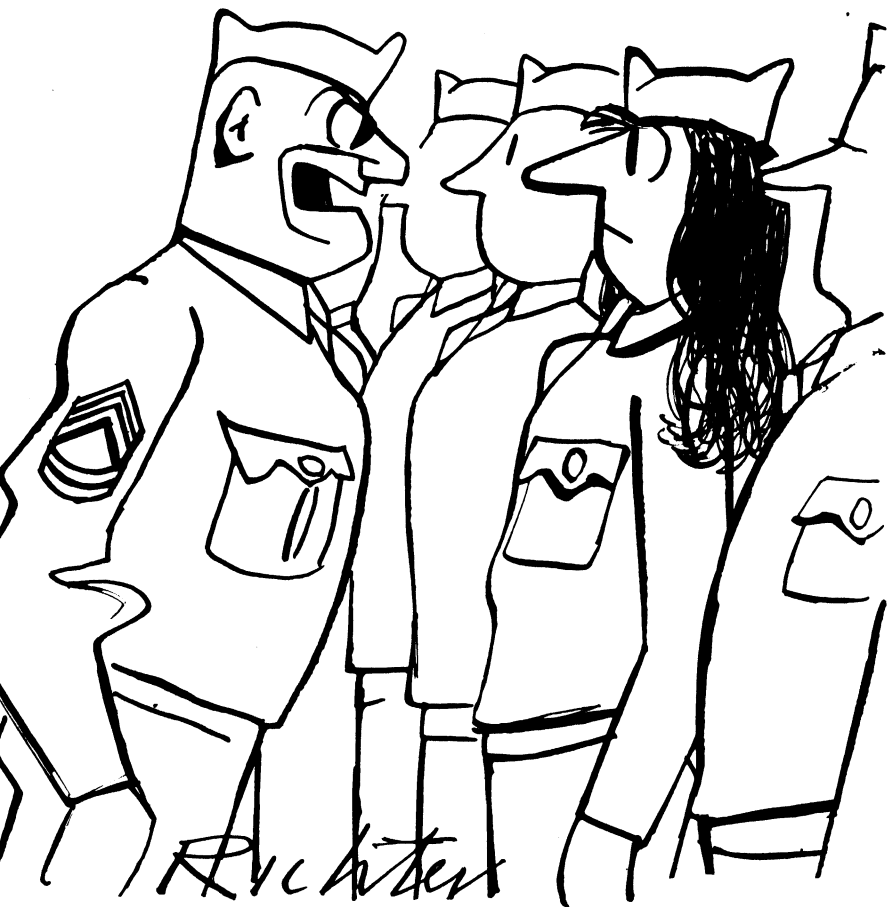






"So long, Ted, and thanks a billion!"





"I don't care where Samson's strength was!"



"That's very interesting, but what else did they teach you besides Judo?"



"I didn't like the way you voted on that flood control bill, Senator."



"Paging any terrific redhead!"



"I would like to see the material in the daylight please."



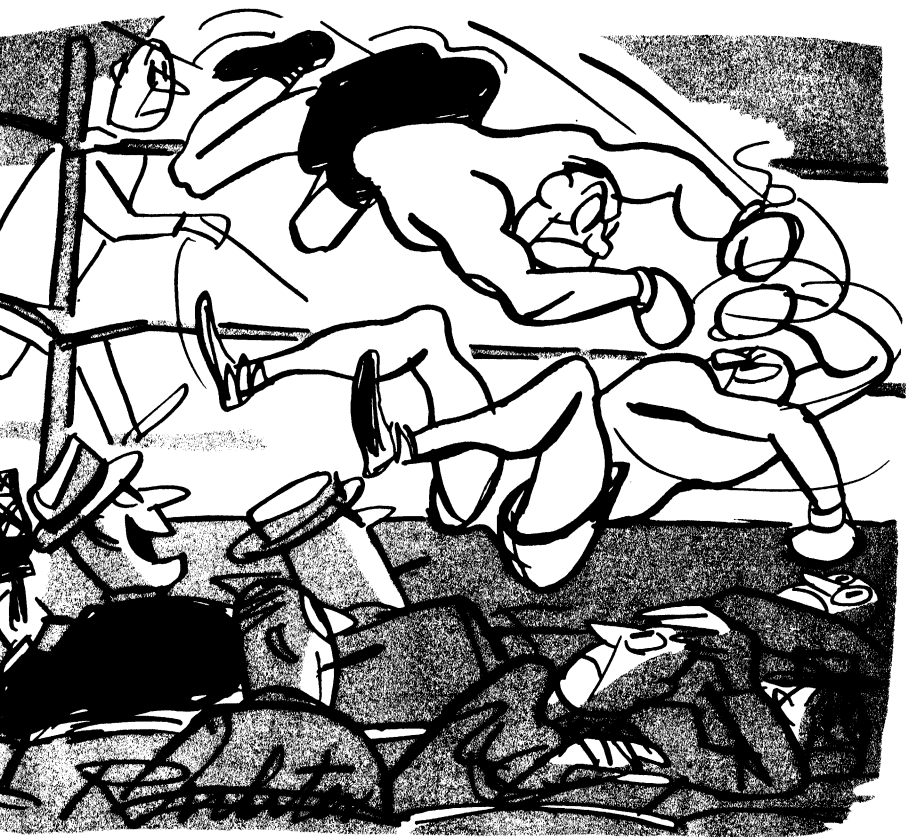
"You'll have to seal the pact with blood — we're out of ketchup."



"I realize that you want to keep your gift anonymous Mr. Van Payson, but we prefer a signed check nevertheless."



"What's this I hear about you subletting your cell?"



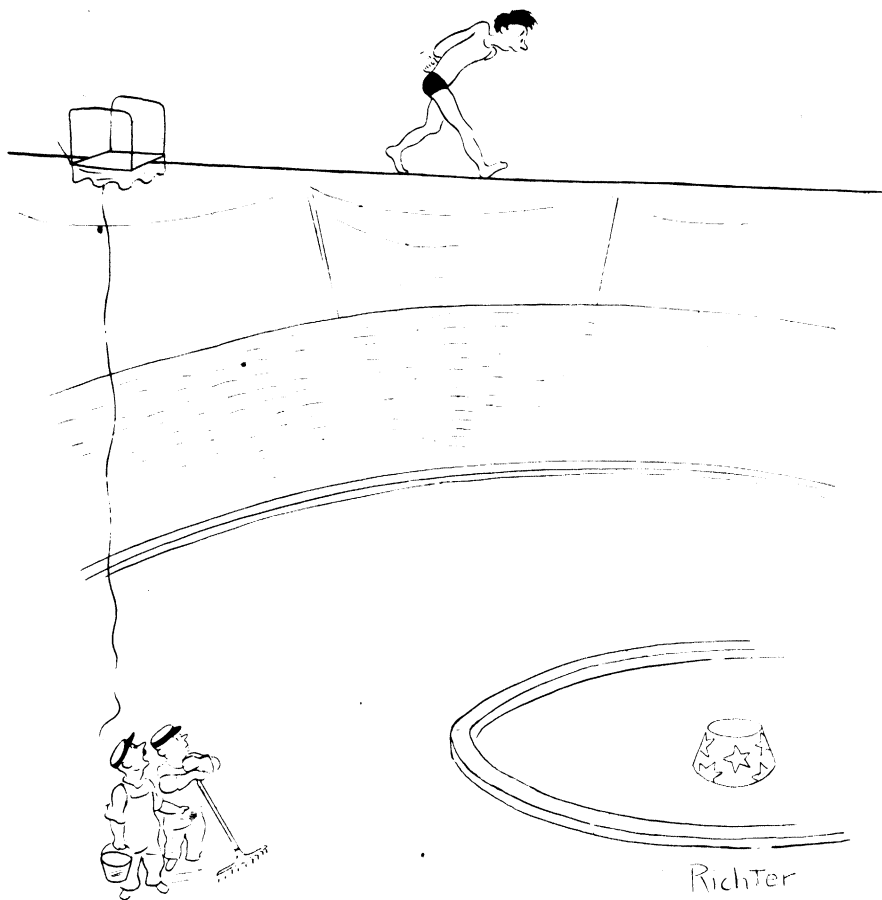
"And now the scene shifts."



"Oh you shouldn't have gone to all this trouble."



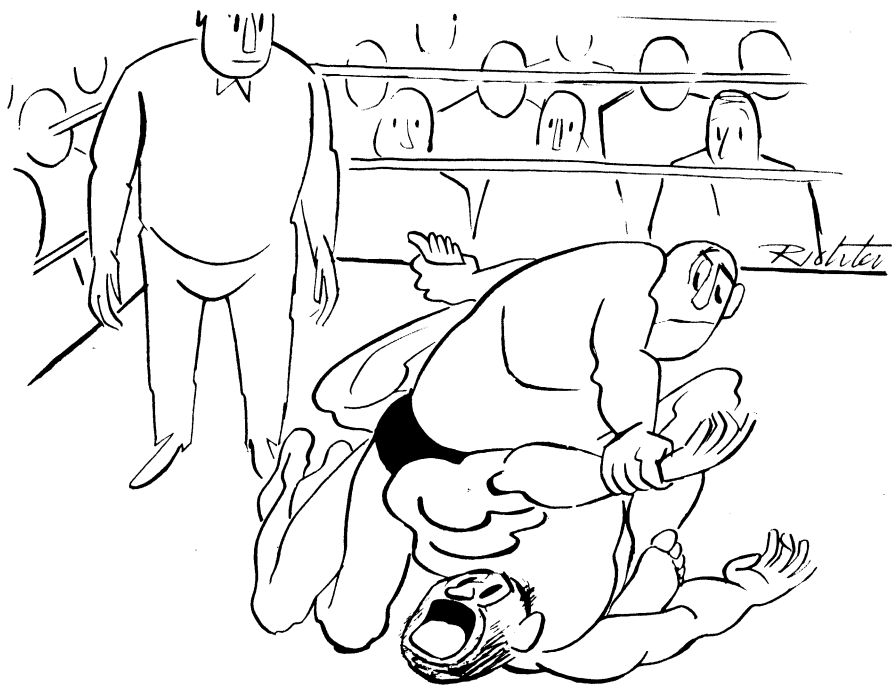
"What a day! Nothing but bills, bills, bills!"



"He's had something on his mind all day."



"You darling! Whom did you wish to see?"



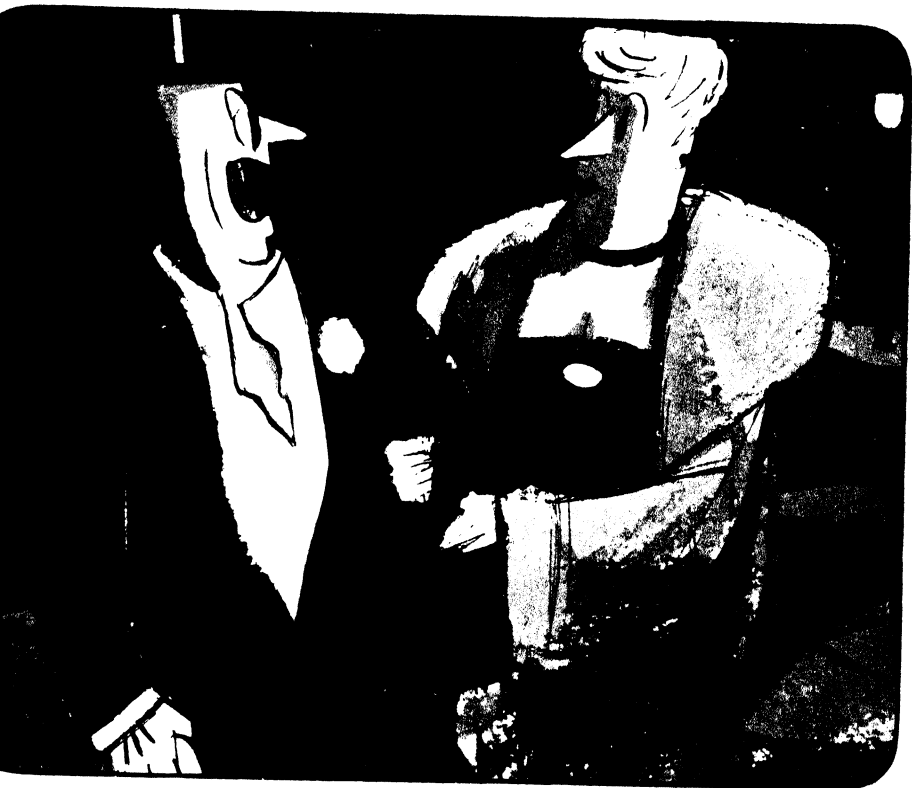
"Uncle!"



"Hey, sis, it's the second fiddle."



"Now what did you lose?"



"Everything's gone to hell anyway. Why fuss about a tie?"



"Why, it's empty!"



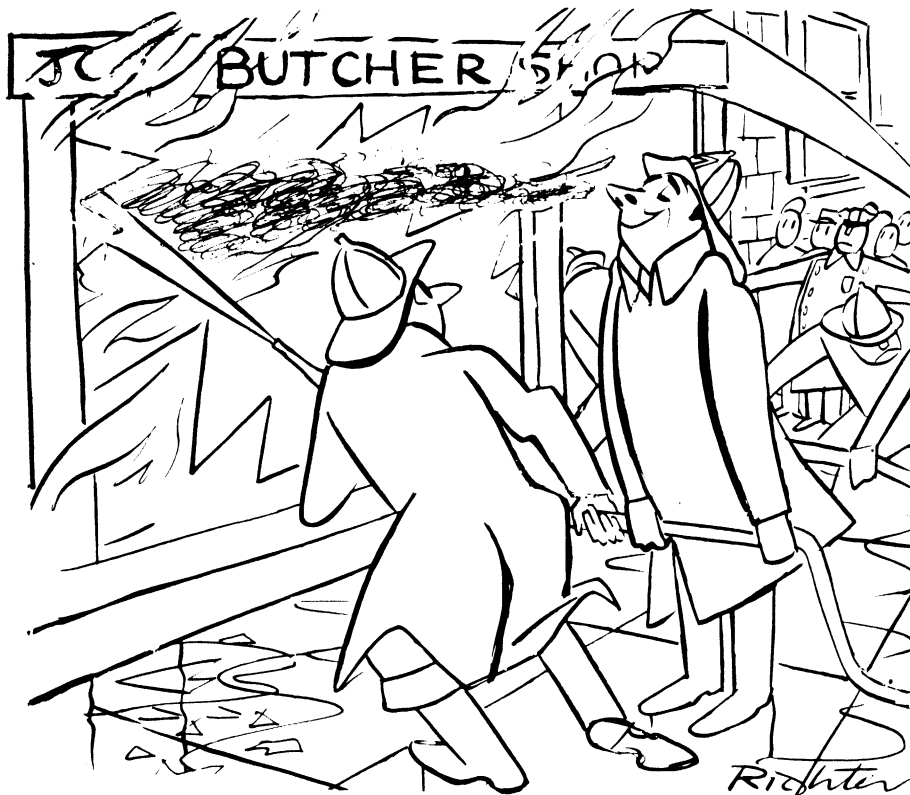
"Stop saying, 'Needles and pins, when a man marries, his trouble begins!'"



"Yes, son, I sent for you. What have you done with the funny paper?"



"Business is too good. We're using singing waiters to keep some of the customers away."



"Mmmmmmm."



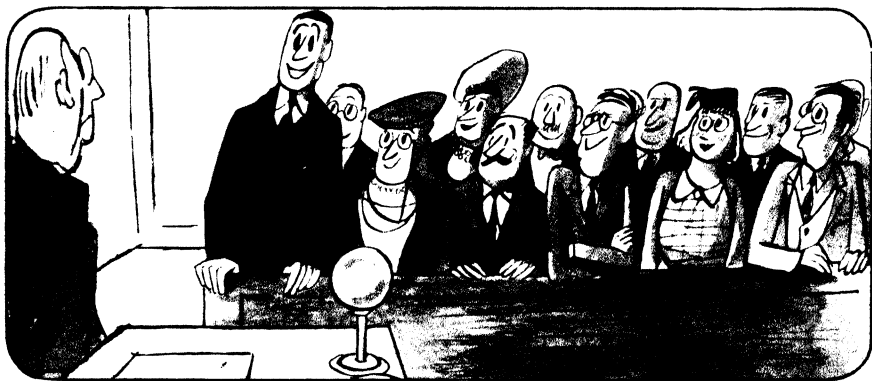
"I do believe his voice is beginning to change."



"They're members of a car pool, but they ran out of gas."



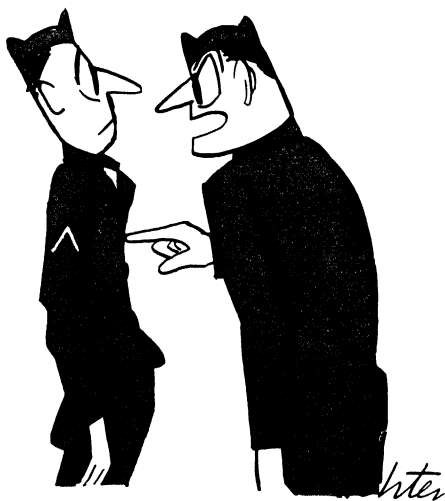
"Oh, shucks! Dog bite it! Gosh! Mercy me!"



"Before we give our verdict, Judge, would you care to hear something really novel in twelve part harmony?"



"And here is the line you ad lib."



"Don't pull your rank on me!"



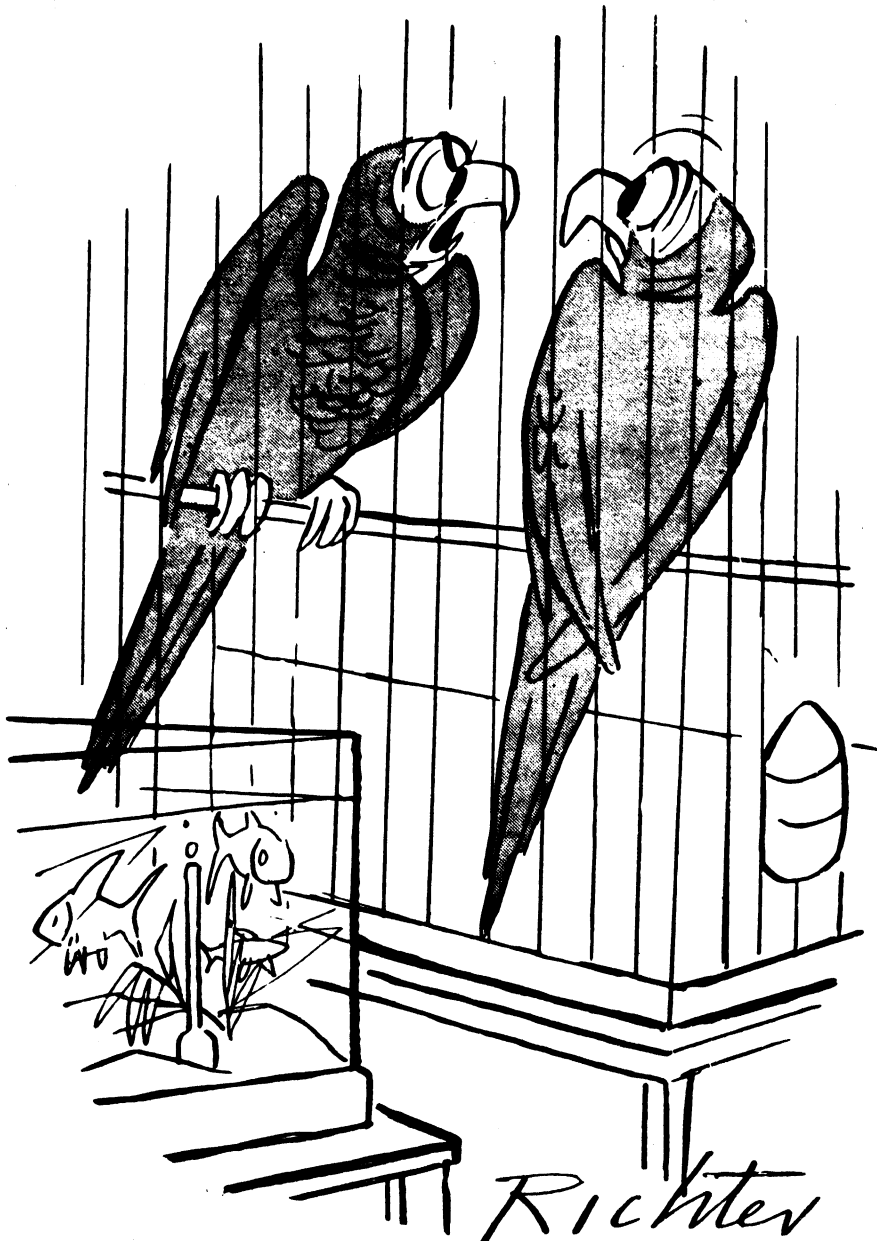
"And as we wander leisurely through this paradise of pristine beauty, the glories of nature's tropical fairyland unfold miraculously before our dazzled eyes!"



"Hobby?"
"Hiking."



"He has the most wonderful bedside manner!"



"I hate crackers."



"Well, folks, I expect we've heard enough from good old Bing this evening."





"Now, don't do anything till you hear from me."





"It seems as if it were only tomorrow."



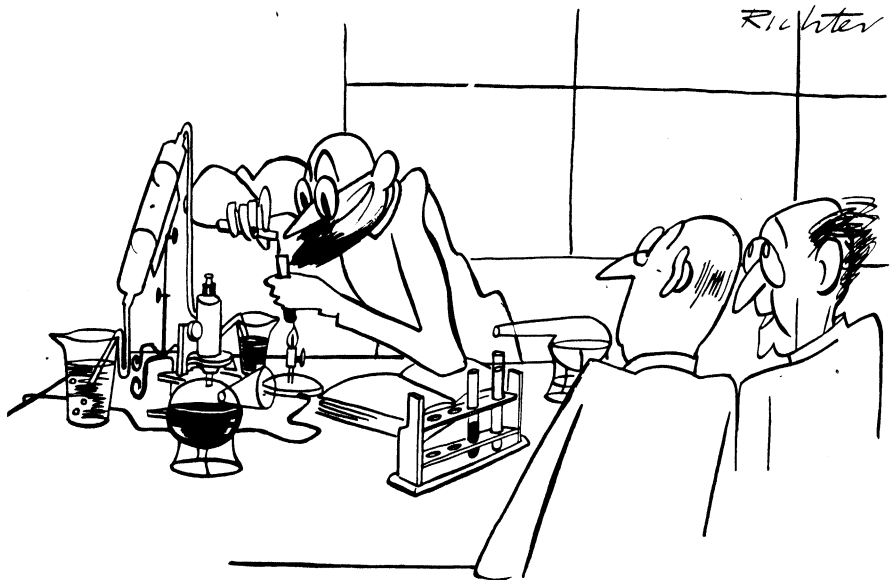
"Do you have anything to slow 'em down?"



"Mary, dear, your mother and I feel you should give up the rowing team."

1180148

Richter



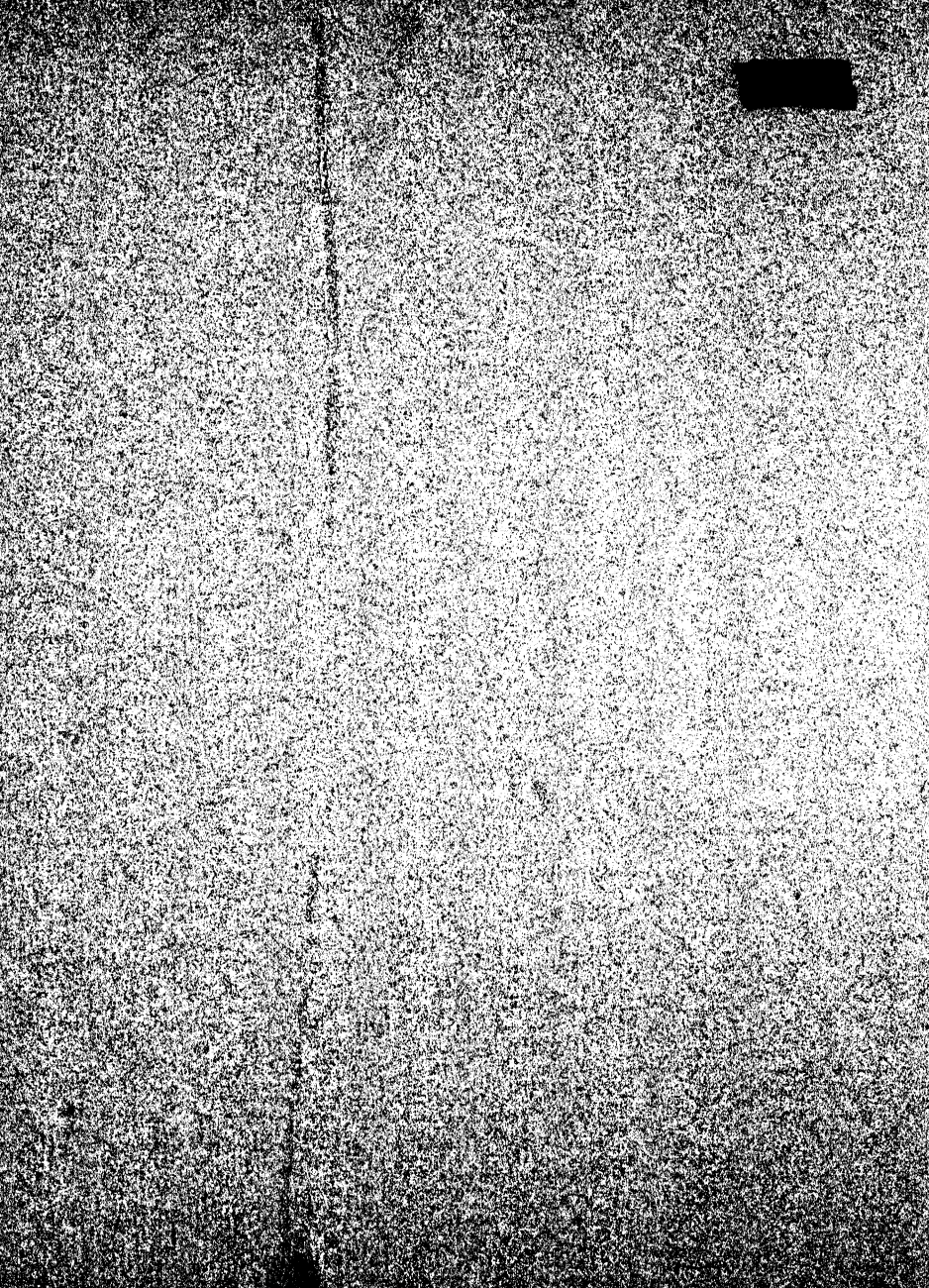
"Dr. Webster has set quite a problem for himself — an edible substance containing no nourishment whatsoever."



"Well, Gentlemen, anybody can make a mistake."



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*The
Development
of the
Playhouse*

The Development of the Playhouse

A survey of theatre architecture
from the Renaissance to the Present

Donald C. Mullin

University of California Press
Berkeley and Los Angeles 1970



University of California Press
Berkeley and Los Angeles, California

University of California Press, Ltd.
London, England

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SBN: 520-01391-3

Library of Congress Catalog Card Number: 77-84532

Design by Steve Reoutt

Printed in the United States of America

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Foreword

In a work of this brevity it is manifestly impossible to include every theatre built since the Renaissance, or even to discuss every country and the contributions of its architects. For this reason, there are obvious omissions for which I hope I shall be forgiven. The theatres of the Orient are omitted entirely. The theatre in Spain is barely mentioned, and the Spanish popular theatre not at all. In other areas, famous playhouses are passed over completely because they are of little architectural interest or influence. Some theatres are included only because they are representative of a type, others because they are particularly well documented, and still others because they have been the subject of so much interest that their omission would reduce the value of this book. Since the purpose of the book is evaluative as well as historical, I intrude my own opinions and interpretations on occasions when I believe them to be pertinent. A mere list of playhouses has been avoided as much as possible, as have listings of statistics, except on the occasions where these may be of particular interest or relevance.

Illustration and comment has been restricted to permanent theatres, except for a few seminal temporary structures of the Renaissance. Some interesting festival, exhibition, and outdoor playhouses have been erected, particularly in the last generation. It was not thought appropriate to include them, however, because they have not yet had an effect on indoor, permanent construction.

Theatres erected for nondramatic purposes have been omitted entirely, because this is a survey of playhouses, not auditoria or stages. The word "playhouse" is interpreted to include buildings for dramatic entertainment, whether this be spoken drama, vaudeville, opera, or dance. Theatre project plans over the centuries have been influential in the development of new concepts and theories, and no student of theatre architecture can afford to omit them from his study of the subject. Projects have been omitted from this work only because of the limitations of space. Many are, however, listed in the Bibliography of Sources; the student is urged to consult them.

Since the ancient theatre is extremely well documented, and reconstructions are based upon the painstaking observations of archeologists, I have thought it unnecessary to repeat those observations. This volume begins with the Renaissance, because the theatre of that period still is not entirely understood, and because some controversy still exists over the merits of the theatres designed during that time. Detailed observations are presented as much as is practicable, widening into generalizations in later centuries as the number of theatres increases beyond a manageable figure. No attempt is made to give all the historical details about each period, much less about each theatre. Comment about modern theatres has been kept to a minimum, partly through space limitations, and partly because